

continental



**RITA
KLEIN**
SEE
PAGES 16-17

film review

february 1966

50 cents



Left: 2000 AD Space suits and weapons with, we notice, the zipper pulled down in a very 1966 style for Miss Norma Bengell. The film is Mario Bava's "Terror in Space"

SPACE AGE

There is no doubt that 1966 will be an important year. It will probably be the year of the first soft-landing on the moon — the continued rendezvousing in space — the year when science-fiction really takes hold of the cinema — when films really reflect the advances of the space-age.

Of course, Science-fiction is not simply a question of space exploration, it embraces almost any abnormal phenomenon — phenomena which extend our range of experience and by doing so change our social attitudes and spiritual concepts but not, necessarily, our primary values.

"We" are, after all, says Frederick Pohl in his introduction to "The Expert Dreamers" at a nexus point of some sort in the development of the human race. It is not merely a matter of H-bombs or population explosion which may annihilate us or starve us; whether or not we solve problems like these, we have many other problems in sight for which we have no solution at all. We can't have a solution. We don't yet know enough about the problems, since they are just beginning to appear. The questions that will be as real to our grandchildren as fallout shelters and technological unemployment are to us, are the proper concerns of science fiction: the alien we may some day meet in space; the effects on our lives of uncontrolled plenty. A century ago, man had neither leisure nor medicine. Now we have given him some of both and will soon give him a great deal. What will he make of it? What will we make of him? These are the questions — a very few of the questions — that science fiction is exploring, hit by hit."

Very, very interesting — but we don't like that bit about what will we make of him. Just how does the individualist come off in this brave new world? What will Miss World be like in 2000? Will we be laughing at the same things? Will we be laughing at anything at all? Will we all be Loveless in Alphaville waiting for Eddie or Elsa to come and rescue us?

Watch for a series of articles on science-fiction in the cinema commencing next month.

Left: A wonderful still from "The Tenth Victim" which can be taken seriously or not as desired. Here Elsa Martinelli is seen dressed in a "well-ventilated 21st century slaysuits", going into action. She is standing against a crumbling statue in the Temple of Augustus at Ostia Antica (just outside Rome) which symbolizes a moral code no longer valid in 2000 AD.

Described as a "spoof on violence" "The Tenth Victim" has Marcello Mastroianni and Ursula Andress fighting a homicidal battle of the sexes, both having "licenses to kill".



CONTINENTAL FILM REVIEW

EDITOR — GORDON REID
PROMOTION — WILLIAM
SIDELL

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TRAVEL GAILY DAILY



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1966 — the year's first laugh

Some exciting things are rumoured for the opening of 1966, Fellini's first colour masterpiece "Giulietta degli Spiriti" among them, but we direct you first to a joyous romp, *The Joker* at the Jacey Marble Arch.

"Les Jeux de l'Amour" was Philippe de Broca's first film and with his second, "Le Farceur", he became catalogued as the "auteur gai" of the nouvelle vague.

"Le Farceur", under the title of "The Joker", is coming shortly to the Jacey Marble Arch and has the same stars as "Les Jeux de l'Amour", namely Jean-Pierre Cassel and Genevieve Cluny with the addition of Anouk Aimee and Georges Wilson.

The Berlons are a crazy family —

Guillaume creates historical photo romances and the family dresses up to help him. Guillaume's brother, Edouard, stays with them and is constantly having affairs with married women but he eventually succumbs to the maid who has been in love with him from the first.

A slight enough tale but told with that spirit of gaiety that can only come from a team of friends enjoying themselves.

Showing with "The Joker" is Kurt Jung-Alsen's *Four Soldiers*, a drama of the Spanish Civil War, in which hostages are used to delay the advance of the International Brigade on a citadel.

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Walter Hugo Khouri is a young Brazilian director with an obsession for Antonioni. His film "Noite Vazia" (scene below — to be shown in London soon as "Men and Women") gained some notoriety at Cannes last year for its sex scenes but the film (the director's sixth) has an overall artificiality in distinct contrast to the "Cinema Novo" of Rocha and Dos Santos.



Right: Françoise Arnoul as a young dancer entertains the Tsar Alexander (Curd Jurgens) in "Congress Amuses Itself", directed by Geza Radvanyi.

CONGRESS AMUSES ITSELF

CONGRESS AMUSES ITSELF is a German-Austrian coproduction — an international film shot in Eastmancolor and the 70 mm SuperPanoram technique. The director is Geza Radvanyi whose last film, "Uncle Tom's Cabin" is enjoying a big success and the cameraman is Heinz Holscher whose work on "Uncle Tom's Cabin" won him a State film prize in 1965.

The all-star cast includes Lilli Palmer, Curd Jurgens, Paul Meurisse, Walter Slezak, Hannes Messemer, Anita Hofer, Brett Halsey, Bibi Jelinek, Gustav Knuth and Françoise Arnoul.

Right: Françoise Arnoul and Curd Jurgens in "Congress Amuses Itself"

Old Vienna in the early nineteenth century was a capital of music. The lilting waltzes of Johann Strauss senior ringed with the exciting scales of gipsy and folk music from Russia and Hungary.

The Johann Strauss of Blue Danube fame was not born until 1825 but there is little doubt his music will creep into the film (with that of Robert Stolz) for the script writer, Hans Habe has been at pains to capture the atmosphere of Old Vienna rather than report the actual events of the Congress.

Right: Masses of violins and the inevitable cymbalums are indispensable for serenades and backgrounds to love-occupied bowers. The danger for such a film is too much schmaltz but Radvanyi has said he is avoiding this and achieving an authenticity by using the many famous buildings of Vienna such as the Schloss Schonbrunn and the Belvedere.



Right: Anita Hofer in a scene from "Congress Amuses Itself".

Below: Paul Meurisse as Talleyrand and Haas Messmer as the Austrian Chancellor Metternich. The Congress of Vienna in 1815 was a meeting of the European powers to reach a general settlement after the Napoleonic Wars. Among other things it laid down the procedures of international diplomacy which are still valid — except for Mr. Bond perhaps.



Above: A gypsy reads the palm of Lilli Palmer in "Congress Amuses Itself" a spectacular production based on the famous Congress of Vienna. It is not, the producers have said, a remake of "Congress Dances".

Right: Françoise Arroul in the big new wide screen international production, "Congress Amuses Itself".



comedy in paris

CERTAINLY ONE of the darlings of comedy at the moment is Buster Keaton and it was very interesting recently to see an early film of his, "Seven Chances", made in 1925 and "The Railrodder" (made in 1965) and compare these with what Tati and Etais (probably the deepest comics working in films at the moment) are currently doing.

The basic principles remain, surprisingly the same for all three comedians, that of underacting and letting everything happen to their comic character.

In "Seven Chances" Keaton is a diffident young man who will inherit a fortune if he is married by seven that same day. Through the aggressiveness of his friend he is pushed into one situation after another finally being chased by hundreds of prospective



Above: Jacques Tati relates the office cubicles to some form of insect life in "Playtime". Below: In the vast studios at Vincennes, Jacques Tati as Hulot (seen on the pedestrian crossing) becomes involved with "today".



brides. There is the minimum of initiative or personal invention on Keaton's part, he is simply a childlike character who tries to stave off disaster.

To some extent this is true in "Railrodder" with the exception that the character does have the assistance of a kind of conjurer's box from which he is able to draw anything from shaving tackle to a heavy top coat.

Both Tati and Etiax adopt this form of comedy: they do not consciously do any funny business (as W. C. Fields or Chaplin did) but they simply get involved in situations that create funny business.

It is a time-honoured style depending entirely on pre-invention which is probably one of the reasons why both Tati and Etiax are not prolific, although the latter has begun another feature rather more quickly than



Above: Peter Glenville directing a scene with Alec Guinness and Gina Lollobrigida for the new MGM "Hôtel Paradis".



usual. It is interesting too that both comedians, after average budget successes, decided to produce a large-scale comedy: Etiax with "Yoyo" and Tati with "Playtime".

Tati has been somewhat put out by the reticence of financiers concerning his new film. "If I'd done a 'Hulot at St. Tropez' or 'Hulot goes to the Winter Sports' I'd have had all the money I wanted. The fact that I'm trying to do something more important, using wide screen and colour with multi-track sound and built a studio to do it, has horrified backers and banks."

The studio by the way, built in the forest of Vincennes, is American style, covering several acres with tarmac roads and municipal drainage and high glass-fronted buildings. It is certainly very attractive and visitors from Moscow to Los Angeles have been to see it but its future is threatened. There is talk of pulling it down on the completion of "Playtime". Tati would like to make it available to IDHEC students or other productions.

We asked Tati, why the English title, "Playtime"? "I thought of calling it 'Récréation' but then as French housewives shop at the supermarket; go to nightclubs; smoke a Flash cigarette, read the magazine *Twenty* and drink 'Verigoud' — and as my film is a parody of Paris life today, I thought that this was certainly the time for an English title to a French film.

"It is not simply a satire on modern architecture, it is a comedy of our times. Chaplin's bows and bows were right for his period but would be out of place today. Motorways, huge airports, towering buildings — this is today and you have to think of comic effects in this kind of decor. I'm not criticising modern architecture — I approve of light and sunny schools for children, I'm only introducing a little comedy, say at Orly airport.

"The delay in getting film laughs is agonizing. In the theatre you get your immediate response but film technicians are all busy with their own jobs — a director is always alone — never more so than a comedy director.

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Left: Two scenes in which Alec Guinness meets Marcelle (Gina Lollobrigida), but is caught out by the lady's husband, Robert Marley. From "Hôtel Paradis" which is adapted from Feydeau's farce, "L'Hôtel du Libre Echange" by Peter Glenville and J. C. Carrière.

Right: Jacques Rivette directing a scene from "La Religieuse". Anna Karina is seen next to him and Liselotte Pulver far right. Born in 1928 Rivette comes from the Cahiers du Cinema school of new wavers. His "Paris Nous Appartient" made between 1958 and 60 showed the real talent he had for the new cinema.

ANNA KARINA

Anna Karina was born in Copenhagen at the beginning of the war. Her father was a Master Mariner, and her mother ran a dress house in the Danish capital, where Anna was educated.

She travelled a great deal as a child, and went to France for the first time when she was fourteen. Captivated, she decided then and there to return as soon as possible.

Although athletics and dancing occupied her spare time, Anna was torn between two careers: the theatre and painting. She decided on painting, but before long it was relegated to a pastime.

She left school at sixteen, and became a photographic model. At seventeen she made her first film, in Denmark, a short which won an award at Cannes in 1959: "Pigini Og Skoen" directed by Ibs Smedes.

And then, since she dreamed of nothing but acting and Paris, one August day in 1958, Paris welcomed a tall, slender young woman with long auburn hair, grey-blue eyes, a wide mouth and striking cheekbones. An unknown, who was not to remain unknown for long, because she was at once engaged by the leading magazine "Jours de

France" for an important fashion feature. She worked for "Jardin des Modes", and before long, couturier Pierre Cardin, intrigued by her unusual personality, engaged her as a model. Three months after her arrival, she was so well

Below: Anna Karina and Liselotte Pulver (sitting) in "La Religieuse"



Above: Eddie Constantine and Anna Karina in Godard's brilliant "Alphaville" which is coming to London very soon

known that she was asked to make commercials praising a particular toilet soap.

It was in one of these films that Jean-Luc Godard first saw her, and offered her a part in his film "A Bout de Souffle" (Breathless). The part was that of a little Saint-Germain des Prés girl, and Anna turned it down, feeling that the character was alien to her personality. Instead she left for London, continuing her career as a photographic model, and making more advertising films.

Some time later, Jean-Luc Godard saw one of her photographs in Agnes Varda's office, and again offered her a part, this time the feminine lead in "Le Petit Soldat". This part Anna liked and she accepted. But she was still a minor, and her mother had to come along with her to sign the contract.

"Le Petit Soldat" was banned by the censor, but young director Michel Deville saw it privately, and on the strength of her performance, offered Anna the lead in "Ce Soir ou Jamais" (Tonight or never).

Anna Karina went back to work for Jean-Luc Godard again in "Une Femme est une Femme" (A Woman Is a Woman). At the end of shooting, Jean-Luc Godard married his young star.

She worked next for Jacques Bourdon, in a charming comedy, "Le soleil dans l'oeil" (The sun in her eyes). A brief appearance in Agnes Varda's "Cleo de 5 à 7", then Anna returned to Jean-Luc Godard for "Vivre sa vie" (It's my Life), in which she played a prostitute. The film was both an artistic and commercial success, winning the Jury's Special Award at the Venice Festival.

In 1962 Anna Karina made "Les Quatre Vérités" (The Three Fables of Love) — she appeared in the sketch about the fox and the raven — and "Sheherazade" (Scorching Sands). In 1963: "Dragées au Poivre" (Sweet and Sour) — the sketch with the plumber — and "Un Mari A Prix Fixe" (A cut-price husband).

Since making "Bande à Part" she has made "La Ronde" directed by Roger Vadim, and Jean Aurel's "De L'Amour".

Now two films are going to quite definitely establish her as a leading actress in the French cinema: "Alphaville", directed by Jean-Luc Godard (from whom she is now divorced), and, currently in production, Jacques Rivette's "La Religieuse", based on the work by Diderot.

There has been unfortunately, some controversy over Rivette's film and even the commission of precensure seems to have given a guarded comment and it seems likely that in France it will be shown only to a public over eighteen years of age.

This seems odd in view of the fact that Jacques Rivette produced a play from the same work three years ago at the Studio des Champs Elysees — also with Anna Karina starring — without provoking any comment.

Apart from Anna Karina, in "La Religieuse" are: Francisco Rabal, Micheline Presle, Francine Berge, Liselotte Pulver, Yori Bertin and Catherine Diamant.



Above: Philippe Avron and Anna Karina in Aurel's Stendhalian "De L'Amour"

Below: Micheline Presle and Anna Karina in "La Religieuse"



Right: Jean-Paul Belmondo and Anna Karina in "Pierrot Le Fou", an anarchical Godard romp in which the actress seems less restrained. "My part in this film is a combination of 'A Bout de Souffle' and 'Une Femme est une Femme'. Two of the songs I sing were written by Bassiak (who wrote the Jules and Jim song) 'Jamais je ne r'ai dû que t'aimerai toujours' and 'La ligne de change'. The third song, 'Mic Mac', was written by Forlani and Duhamel. Marianne is simply a girl who never thinks about the consequences of her acts. She loves Pierrot but finds she cannot live with him, their concepts of freedom differ, so she draws up a plan to betray him — without revenge or hate.



Rights: Dany Carrel and Dany Carrel — the star plays a double role in Cayatte's successful "Piège pour Cendrillon" (Trap for Cinderella).

BELIEF but no RELIEF

DESPITE THE set-back to the French industry when the Minister of Finance turned down the reform plan which embodied the lifting of the cinema tax and furthering exploitation, French producers are continuing with several major productions.

Roger Vadim has begun his adaptation of Zola's "La Curée" with his wife, Jane Fonda, starring.

Christian Jaque has a full bill with "Un homme à part entière" just begun starring Michèle Mercier and Robert Hossein and with "Chauds le secrets" lined up with Georges Geret to star.

Claude Lelouch has begun "Un homme et une femme" with Anouk Aimée and Jean Louis Trintignant.

After his successful "Diary of a Nurse", Claude Autant-Lara is working on "Une femme en blanc se réveille".

Claude Chabrol is preparing "La Ligne de démarcation" based on the book by Remy which should be on location in February in the Juras.

André Cayatte begins shooting next month, "Agent 00" with Charles Aznavour as the star.

René Allio after his successful first film, "La vieille dame indigne" intends to shoot a second, which he has written, "The Double" with Malka Ribovska again in one of the main roles.

Robert Enrico, after his successful "Les grandes gueules" will begin a new film soon, "Les aventuriers", a story of the friendship of three men who set off for under-water treasure. He hopes Alain Delon will be the star in this film which is taken from a story (as was "Grandes gueules") by José Giovanni.

Martine Carol will make her return to the French screen in a Franco-Spanish co-production: "Les Diamants de Marie Antoinette" from a novel by Felicien Marceau. She will play a provincial woman involved in diamond smuggling.

One of the most popular French singers to appear recently has been Adamo who, one hears, has been approached by Claude Autant-Lara to play Lucien Leuwen in a film inspired by Stendhal's novel.



Above: Jean Marais and Mylene Demongeot in "Fantomas Returns" directed by Andre Hunebelle. Marais plays three roles, Fantomas, Fandor the journalist, and a scientist. Designer Max Douy has constructed an under-water house which would captivate Commander Cousteau himself. Fantomas, this time, is out collecting scientists and putting them to work for himself. Louis de Funes, as Inspector Juve, tries to foil him with a "psychological" police team.

Michel Piccoli, after his role in Agnes Varda's "Les Créatures", will be the hero of a bitter-sweet comedy directed by Charles Butsch: "Raconté pas à vie". Piccoli plays a writer of love stories who has a horror of sentimental complications which always beset him

because of the confidences he enjoys and on which he bases his books.

Michel Deville's next film is called "Martin soldat" with Robert Hirsch as a small-time actor who finds himself caught up in the events of the Liberation.

Belows: Mireille Darc and Françoise Prevost in "Galla" (originally titled "Duel à Fleur de Peau").



It comes as a shock to read of the death of Nicole Vedres at the age of 54, who, in 1947, won the Delfuc prize for her documentary "Paris 1900", on which, incidentally, Alain Resnais worked as assistant editor. Apart from being a writer of novels and a distinguished critic Nicole Vedres worked recently mainly in television.

Jacques Deray is busy at the moment on José Giovanni's adaptation of R.P. Jones' novel, "Man from Marrakesh" with Claudine Auger and George Hamilton starring. Deray begins shooting shortly another Giovanni script, "La Peau des Autres" in which Lino Ventura will star.

After the Greek setting of Jean-Daniel Pollet's "Une Balle au Cœur", comes René Gainville's "Man from Mykonos", shot on location on the celebrated windmill island with Anne Vernon, Gabriele Tinti and Veronique Vendell. Film is based on the novel "Un soleil de plomb" by Michel Lebrun.



Above: Left Estella Blain and right, Philippe Lemaire in "Aegle and the King" in which Michèle Mercier, of course, plays the title role.



Above: Jean Marais in disguise in "Fantomas Returns".



Left: "Paris in August" directed by Pierre Granier Deferre. Susan Hampshire and Charles Aznavour — an English tourist and a shy salesman in a Paris store — meet and fall to love in the French capital.

Right: Vima Lisi studies the script of "Signori e Signore" while director, Pietro Germi, snatches a moment's relaxation behind his cameraman. Location work can be both irritating and fatiguing according to the weather, and provision has to be made for the troupe's accommodation and feeding — sometimes in hotels — sometimes in caravans and often with mobile canteens.



Above: Never a dull moment in films — either an idyllic love scene or you're being thrown from a horse or stretched out on a rack as Femi Benussi is here with Micky Hargitay at the wheel in "The Scarlet Hangman".



Right: Autographs are always a regular ritual in the day of a star. Here Claudia Cardinale good humouredly signs her name for admirers while on location for "The Centurions".



Right: Sylva Koscina in front of the cameras for Blasetti's "Io, Io, Io, c gli altri", a satire of episodes in which an author finds himself in situations which will provide him with material for a veritable encyclopaedia of egotism.

all in a day's work

Right: René Clement prepares to film a travelling shot showing the delight of the Parisians as French troops reach the capital on Liberation day. From "Is Paris Burning?"



Above: Vittorio De Sica directing "Caccia alla Volpe" in which Peter Sellers stars.

Right: While the lights and camera are set up and focus checked the stars have to wait. Here comedian Ugo Tognazzi has a cigarette and chats to a technician while Maria Grazia Buccella whiles away the time with a magazine. The film is "Menage all'Italiana" and it is the first feature film of director Franco Indovina.



Right: The picture of a nude in this altar of love in Pavel Kohout's first feature film, "A Wedding with Strings", is obviously not accidental.

BEING ESSENTIALLY a pictorial art it is natural that the cinema should be influenced by and make use of the various aspects of painted and sculptural art. Indeed it functions as we ourselves function—how much of the information which forms the premise of our so-called personal ideas (religion, sexual morality, history, politics) is derived from the painter and his patron or the photographer and the newspaper proprietor.

The whole pictorial conception, for instance, of Christianity is derived from Italian painting from the Giotto and Cimabue on.

In the early silent days the screen image looked very much like classical, or pre-Raphaelite or contemporary sentimental Victorian painting. Because at this period Britain and America were not the artistic avant-garde centres they now are—the movements of Impressionism, Expressionism, Cubism and Surrealism influenced the cinemas of Germany, France and Italy ("Cabinet of Dr. Caligari", "L'Age d'Or", "Perfido Incanto" may be, in themselves, isolated examples of cinematic expressionism, surrealism and futurism but the progressive film director, after them, could no longer be satisfied with filmed theatre).



The influence of art in the cinema today is seen in many ways. The conventional use of classical nude painting is occasionally done with genuine dramatic or erudite psychology as in Bergman's "The Silence", when the boy is suddenly brought, uncomprehendingly, face to face with the world

of the flesh with the large oil painting of a satyr and nude woman, and in Has's "The Manuscript Found in Saragossa", particularly in the scene when the wife is expecting a lover through the window.

More interesting, however, is the film where the mood has been in-

art and the cinema

Left: Charles Regnier in Rolf Thiele's "Lulu" in which Nadja Tiller is the last victim of Jack the Ripper. The Aubrey Beardsley cartoon illustrates both the period and the sexual nature of the crimes.



Right:

Ursula Andress in "The Tenth Victim". Imaginative use of Op-Art is made both in decoration and clothes—here the wall picture is reflected in the costume the star is wearing.



Above: A rather less imaginative use of the classical nude as a preamble to love play in the Italian "Su e Giù". Eleanore Rossi Drago is the star seen here.



Above: The young son in Ingmar Bergman's "The Silence" suddenly comes upon the world of the flesh in the dim hotel corridor. Very soon he is to see his mother enter a room with a strange man. The imaginative and valid use of the painting in this context is incontestable.

One of Miss Varda's heroines in "Le Bonheur" is a post-office worker — what better opportunity to show the new stamp (right) designed by the painter, Marc Chagall.



spired by a style of painting or where the painting can be seen as an integral force in the lives of the characters.

Jean Renoir caught something of the spirit of the impressionists with his "Partie de Campagne" but it needed Agnes Varda's use of colour in "Le Bonheur" to bring such painters as Manet, Monet and Sisley truly to the screen.

Now, in "The Tenth Victim", the use of Op-Art is cleverly used as an integral part of the action for it is reflected in the clothes of the characters and the decor and furniture.

Pop-Art is best reflected in short films beginning with "La Joconde" by Henri Gruel, who, like Fernand Leger a quarter of a century before him, got fun with (among other things) the Mona Lisa, and continuing today with satirical montages of society under the influence of advertising.

Never before has the most advanced aspects of painting been transposed so effectively to the screen.

Right: The decor of a brothel plays an important part in the film, "Lady L". In this film the designer has been just as revealing as Genet was in "The Balcony", but more subtle.





COVER GIRL

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BELOW:
ANNA MARIA PACE





sweden today

Below: Bibi Andersson, Liv Ullman and Ingmar Bergman during the shooting of the director's film, "Persona". "Some of Bergman's genius as a director of actors lies in his ability to stand close by and listen."



Last summer the foreign and Swedish press were invited out to the so-called "film city" in Rasunda, on the outskirts of Stockholm and learned, contrary to expectations, that Ingmar Bergman was to make a new film.

Bergman had been ill throughout the winter. In April plans to shoot "Manniskoatarna" (The Demons), which he had originally scheduled, were postponed indefinitely because of the extensive preparations the film demanded.

When Bergman, sunburnt and anxious to get to work, met the press, he said that the script of his new film had grown out of his writing to combat boredom during his recent lengthy period of hospitalization. He had written without a thought of writing a film script. He had written for himself, written to maintain a certain working routine.

Little was disclosed about the story of the film at the press conference. With one of his most boisterous laughs, Bergman agreed that his interpreters would probably be faced by an unusually difficult task. The title, "Persona", he took from the theatre of antiquity. It was a term used for the character masks worn by the performers.

With his special fondness for musical terminology Bergman described the film as a sonata for two instruments. The instruments are two women — an actress, Elisabeth Vogler, portrayed by the young Norwegian Liv Ullman, and a nurse, portrayed by

Bibi Andersson. The film plays on the similarities between the two main characters, the affinities between their personalities, which influence each other, exchange traits.

Thematically speaking Bergman has taken another course since the completion of his so-called trilogy — the last part of which was "Tystnaden" (The Silence). There are, however, certain thematic ties to the postponed "The Demons".

The settings are a hospital and a summer house by the sea. Bergman chose to shoot the exteriors on the same island off Sweden's east coast that he used in "Through a Glass, Darkly", but the greater part of the film was shot in the studio.

Liv Ullman is appearing in her first major screen part. Normally she is a stage actress; to her hometown, Oslo, where she has received considerable attention for her portrayal of Ophelia in "Hamlet" and Margareta in "Faust". She has also appeared in a couple of Norwegian films and one Swedish one — "Kort ar sommarro" (Pan) in which she appeared with Jarl Kulle and Bibi Andersson. Indirectly it was through this latter part that she received her big chance in "Persona". What happened was that by chance Ingmar Bergman saw a snapshot of Bibi Andersson and Liv Ullman when they had been working on the film. He was struck by the similarity of their features. Later he wrote his script with the two actresses in mind.

Beside the two leads, the cast consists of two supporting parts: the



Above: Ernst-Hugo Haresgard in Sjöberg's new film, "The Island". "One day the central figure in the film discovers that he is speaking to deaf ears, so no one understands the significance of his message. He gets the impression he is living between two dead continents, between the culture and the tradition he has inherited and the language of which he speaks and the living dead who move around him like sleep-walkers without suspecting or being excited by their isolation. The experience hits him like a shock on the day that he receives word that the island he is living on is being threatened by total destruction. The violence in the world, which, until now had been at a safe distance, is suddenly on his doorstep." This is how Sjöberg introduces the theme of his film.

actress's husband, portrayed by Gunnar Björnstrand, and a female physician, portrayed by Margareta Krook.

The film was shot in black-and-white and, as usual, Sven Nykvist was behind the camera. The film will probably be released during the autumn of this year.

Ian Haldoff, a 23-year-old photographer, is making his first feature "Myten" (The Myth) which is based on a script by Stig Claesson, an author, illustrator and painter who has received special attention for his sketches of Stockholm life that are signed "Slas".

The main character in "Myten", an individualist, who has somewhat absurd difficulties adjusting himself to society, is portrayed by Per Myrberg, a young actor at the Royal Dramatic Theater. He is supported by, among others, Evabritt Strandberg who previously appeared in Widerberg's "Love 65", Naima Wistland, the grand old lady of the Swedish theatre, Bengt Ekerot, a prominent stage director who only rarely appears on the screen (he played the part of Death in Ingmar Bergman's "The Seventh Seal") and Per Oscarsson.

The film is made entirely on location, mostly in the southern section of Stockholm, which is author Stig Claesson's special territory.

Peter Kylberg is another young man who is making his first full-length film, "Jag (I)". Because of his background as a painter he prefers to use musical and painting terms to describe his film, which is being made

in colour just like his three previous prize-winning shorts. "It's absurd to make black-and-white films. Life is so full of colour," says Kyllberg. His earlier shorts have been preliminary exercises to "Jag" which describes the development of a person from confinement within himself to an awareness of his dependency on other people and the world around him. The director divides his film into "movements", each of which he has given a colour term. To obtain the right mood in each "movement" he uses every conceivable means: differently coloured filters that are cut into each other, frequently repainted properties and coloured lamps. The script includ-

es only certain key lines as the dialogue is improvised during the discussion between the performers and the director before each scene is shot.

Director Jan Troell made the last shots of his first full-length feature "Har bar du ditt liv" (Here is Your Life) at Christmas. The film is based on a series of autobiographical novels by Eyvind Johnson, a member of the Swedish Academy. The already classic story relates how a poor working-class boy grew up in the shadow of the First World War. Olof, Johnson's "alter ego", is portrayed by 17-year old Eddie Axberg. Among the performers who portray persons in Olof's life are Gudrun Brost, Ulla Akselson,

Allan Edwall, Max von Sydow, Gunnar Björnstrand.

Berndt Klyvare had already got a name as a poet author and photographer when he started to make TV films a couple of years ago. His brilliant short "Kamrater" (Pals), which dealt with feelings of loyalty among a gang of boys, demonstrated his great sensitivity for the personalities of youths and his mature treatment of the medium. Last year his film was awarded one of the Film Institute's top awards for shorts. Now Berndt Klyvare has got an opportunity to make his first feature "Resan" (The Journey). His script is about a young

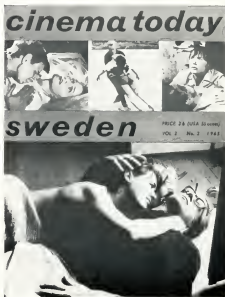
Concluded page 30



Above, Right: Vilgot Sjöman directing his new film, "My Sister, My Love" and above, left from Torbjörn Axel-man's "Oh, Dear, Oh, Dear, Oh, Dear, or The Scarlet Lobster".

Right: The new issue, "Cinema Today, Sweden", which is the most up-to-date publication on the new Swedish Cinema, splendidly illustrated and published at 3s.6d. The demand for this book has been unusually high and readers are advised to place their order now to avoid disappointment. It is available at bookstalls and newsagents or direct from Eurap Publishing Co. London Ltd., 71 Stoke Newington Road, London, N.16.

Below: Left to right: Gunnar Björnstrand, Jarl Kulle and Bibi Andersson in "My Sister, My Love".





Left: Andrea Jonasson and Helmut Fehnbacher in Peter Schamoni's "Close Season for Foxes".

JURGEN Roland's new thriller "Four Keys" begins one Saturday mid-day when a bank is closing, having just taken in a consignment of 3,800,000 marks.

We now move to the bank's director and some of his employees, all of whom have their own way of spending a week-end. But four of these employees each carry a key to the vault where the money has been placed. The vault can only be opened by all four keys simultaneously. What happens to these four involves kidnapping, blackmail and death.

Both "Close Season for Foxes" and "Four Keys" are by young directors who seem to be making a better quality commercial film than is usual in Germany these days.

Below: Jurgen Roland and Monica Peitsch, director and star of the new thriller, "Four Keys". Bottom picture: From the same film.



Above: Andrea Jonasson and Helmut Fehnbacher in "Close Season for Foxes".

"THE cheeks of heroes glow healthily in death", is a kind of "angst" quote from Schenkendorf which suits the theme of Peter Schamoni's new film, "Close Season for Foxes", a study of different generations, the relationships of father and son which embody both the acceptance of tradition and its rejection.

Young people are not shown as a lost generation or as Hamlets crying for the world — they are more like blinded foxes — mistrusting the links that bind them to their father and family but often, in their thirties, capitulating to a social and sexual norm.

The film is taken from the novel, "The Grating", by Gunter Seuren.



two from germany

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Right: Walter Chiari has his attention drawn in the Blasetti comedy, "Io lo so e gli altri".

the italian complex

NOT ONLY DOES the Italian scene become ever more embracing in the type of film being produced but also more complex, when a popular star such as Giuliano Gemma adopts (for his export westerns) the name of Montgomery Wood, and the director Mastrozzi directs horror films under the name of Thomas Miller.

Perhaps because of this frequently amusing complexity and because the Italians have a way, entirely their own, of making films, Rome remains Europe's liveliest film centre and a writer will never know from one day to another if he may be involved with Diabolik or Ringo, Super Agent Zeta



7 or the Duke of Wellington, a Florentine Prince or a space-age murderer.

"Diabolik" (a kind of Blackshirt) is probably the most popular character invented by the Gusmani sisters

and he is being played, in a new film directed by Seth Holt, by Frenchman Jean Sorel.

The film moves from Italy to Malaga and on to New York, Los Ange-



Left: Jean Sorel as Diabolik and Elsa Martinelli in "Diabolik".

Below: Elsa Martinelli in the same film.





Above: Maria Grazia Buccella in Manicelli's "L'Armata Brancaleone"

les, Mexico and back to Rome. In the part of Eva Kant "the diabolical companion of the diabolical protagonist" is Elsa Martinelli. Mariu Tolo (seen in "Casanova '00") is the vampire enemy aided by Gilbert Roland.

Even football has been captured for the Italian screen with "Idoli Controluce" (Limelight Idols) directed by the new Enzo Battaglia. This has the great soccer star Enrique Omar Sívori, after a long career with Juventus, transferring to Naples. A publisher thinks the time is right for a life-story of the star and engages a novelist (now living on his past fame) to write it, lending him also a secretary who puts him into contact with people who surround the game of football as well as the players themselves.

The writer is impressed with the dedication of the players and in particular with Sívori's ability to maintain a secure fame as distinct from his own indolent failure. Pop songs in the film are in protest vein: "The cemetery is a marvelous thing" and "If I Could Die" played by the Teatrino dei Guà.

Making his feature film debut with "A Private Question" based on the novel of the same name by Eeppe Fenoglio, is Giorgio Trentin, who has had a long experience as an assistant director and in the documentary field. The story, largely biographical, deals with the Resistance in Piedmont.

Also making his feature film debut is Giovanni Trento Carlo Lizzani's ex-assistant, with the film, "Il Nero" (The Negro) in which two Italian negroes are the main players.



Above: Vittoria Gassman, as a medieval Italian mercenary, escorts Catherine Spaak in "L'Armata Brancaleone" a new spectacular.

Right: Lovely Femi Benussi in "The Scarlet Hangman" has a name change to Femi Ben Hussi in Marino Marzann's new wide-screen reportage, "Eva 70". Life gets complicated down the Via Veneto.

It is a story of young students faced with making their own way in life without racial prejudice and in the face of parents who are losing much of their authority and prestige and consequently security.

Fiorenzano Vincini has begun his new film, "Le Stagioni del Nostro Amore" at Sabbioneta some twenty miles from Mantova. Enrico Maria Salerno and Jacqueline Sassard are the stars.

Yet another debut is made by journalist Lamberto Antonelli with "L'Eta Ferociosa", a picture of contemporary youth made from eight to ten minute sequences — reconstructed and in cinema verité style — "It will be in black and white", Antonelli told us, "somewhere in between "Mondo cane" and "I nuovi angeli" but structurally like "I mostri". No professional actors will be used."



fellini's giulietta degli spiriti

Born in the coastal town of Rimini, Fellini ran away, as a boy, to join a circus, and ever since, the traveling theatre and circus-style performance has held some nostalgia for him. Right: A scene from "Giulietta degli Spiriti" which has recently had successful premieres in Paris, New York and Italy.



If two things seemed to have plagued (obsessed?) Fellini more than most is "innocence" and the circus. The director has always been aware of the latent pathos in innocence from "La Strada" to "Le Notti di Cabiria" — in "La Dolce Vita" he even went so far as to imply that some kind salvation is possible through an innocence regained.

However, in "Eight and a Half" innocence has become something of a liability — innocence, Guido discovers, cannot face up to reality for its world is still built fundamentally on the two-dimensional ideals of childhood.

"In my latest film," Fellini has said, "my one desire has been to paint a picture of a thirty-five year old bourgeoisie, catholic, who cannot escape from a doctrine she has imbibed with her mother's milk."

Innocence can not only create a kind of moral blackmail for someone sensitive enough to recognize its pathos, but it can also create a nightmare for the innocent herself. In "Giulietta degli Spiriti" we have just this nightmare described in a circus style sequence of fantasies created by the innocence of childhood and the innocence of immaturity.

It is this combination that gives Fellini's film an unusual depth and while it has given the director a fantastic freedom it also provides at the same time a logic to the most bizarre image.

Giulietta is a quiet, upper middle-class wife, living at fashionable Fregene with her husband. She has a mother and two good looking sisters who reproach her constantly for her naiveté — a naiveté which conceives a husband's love as inviolate. Unfortunately

her husband Giorgio has already passed beyond the initial attraction of his relationship with Giulietta and now seeks new sensations and new emotional experiences.

Gradually Giulietta comes to realize Giorgio's infidelity. Deeply hurt, like a child, she begins to withdraw into a world of unreality and to look back on what seems to her now a secure world — the world of childhood, the innocent games and the early experiences of family life.

Lonely, her fantasies are at once, cruel, menacing, bizarre, comic and strange — they are, in fact, the result of her own changing attitudes, her impulses, her inhibitions, her desires. She gets to know her beautiful and amoral neighbour, Susy, whose wealthy lover tolerates her unfaithfulness with complete understanding of her character. Giulietta tries to accept Susy's world and values and all but has an affair with a handsome young man but she is too honest and loyal to be unfaithful — some would say too unsophisticated.

Later, during a garden party, her mother, her self-centred sisters, Giorgio and his friends make it obvious to Giulietta that she is alone in an indifferent, if not hostile world. Her humiliation is complete when a detective agency provides proof of Giorgio's infidelity.

On a sudden impulse Giulietta decides to confront her rival to save her marriage but when she enters the woman's home she finds it warm and friendly and in a hundred details she senses the taste, the personality, the presence of her husband. After an unnerving wait she leaves without even seeing the woman who has ruined her happiness.



Left: A remarkable scene of distorted memories and fantasies conjured up by the unhappy Giulietta in Fellini's "Giulietta degli Spiriti"

Right: Susy (Sandra Milo) mounting the stairs in front of Giulietta (Giulietta Masina) is the embodiment of free, sensual love. But no matter how Giulietta wants to accept her neighbour's way of life, her upbringing places too many inhibitions upon her.



Returning home she finds Giorgio packing and ready to leave. Heartbroken she watches him go.

Alone, she rings her mother thinking she can help her — make her understand, but she is of no help and Giulietta finally resigns herself to the fact that in order to go on she must find the strength to do so within herself. This, in itself, is a basis for a new hope, a new depth of understanding. As Fellini says: "A resignation illuminated by a distant hope".

This story is banal enough but what is completely unique is the way Giulietta is turned in on herself to seek the past and reinterpret the present in terms of pure fantasy which is given an extra logic and aesthetic appeal by the brilliant use of colour.

Of course, Fellini owes much to

Freud (he has quoted Jung on woman in an interview). The bizarre but permissible logic of psychology has been artfully calculated and whereas many spectators might find Godard's eccentric and personal ramblings in "Pierrot le Fou" just a bit too much to take, most will be able to accept Fellini's audaciousness for the different sequences, odd though they are, are given a constant growth — there is little sharp editing as in the Godard. Fellini specializes in the long take in which many things happen at the same time — people come and go — changing lighting alters a room — the camera moves and a scene is reborn — one fantasy seems to inspire another as indeed they actually do.

One is reminded of the newspaper advertisement: all human life

is here. In "Giulietta degli Spiriti" a good selection of psychological images are let loose from a kind of Kama Sutra prophet to an Arah Prince.

With "Eight and a Half" and Giulietta degli Spiriti" Fellini has intuitively explored a personal path of development which we can only hope he will not find to be a cul-de-sac. The title of his next full-length film, "Mondo Assurdo", looks as though he will show, not merely personal eccentricities and bizarre experiences but the bizarre nature of society itself with its artificial values and rituals that stand no rational analysis. However, a Fellini film cannot be anticipated, it must be awaited. We were a long time waiting for "Giulietta" (particularly after the Venice affair) but it has proved worth the wait.

Right: Eroticism gets into the memories and fantasies which have now taken a strangely ordered appearance from the confusion of the illustration opposite. From Fellini's "Giulietta degli Spiriti"



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reviews

James Ivory is a young American who, in 1957, made a film about Venice for his thesis in cinema. This was followed by an Indian Art film which won him a commission to make a documentary about Delhi. In Delhi he joined forces with producer Ismail Merchant (an Indian who had studied in Bombay and New York) and made the feature film "The Householder" (1962). Shakespeare-wallah (Academy Two) is the second feature by this team and is one of the most fascinating films to come from India for a long time.

It has two basic themes: the love story between the handsome playboy, Sanju, and Lizzie, daughter of the principal players of a touring Shakespearean company, and the wind of change, which, with the withdrawal of the British, is making survival for the company more and more difficult.

The first also embodies the fact that East and West rarely can combine, the second provides many intimate and moving glimpses of a society slowly and gently sinking into oblivion.

The Buckingham, man and wife, have been running a Shakespearean company in India for some decades, giving performances in British clubs, schools, before Maharajas and wherever. Their young daughter Lizzie has now grown into roles such as Desdemona, Juliet and Ophelia and it is her future that concerns the two parents, for from the moment we see her company in the room we realise that the Buckinghams are on hard times: they should, as Mr. Buckingham later declares, have gone back to England with the Independence.

Lizzie falls in love with a wealthy and unfairly handsome Indian playboy, Sanju, who follows the company around. While he is plainly fond of the girl he cannot resist continuing his affair with a popular Indian film star.

The Buckinghams want their daughter to return to England to an aunt living neatly near Stratford on Avon. Lizzie is not keen, until after giving herself to Sanju, she realises that he will not ask her to marry him.

Right:
Shashi Kapoor as Sanju and Madhur Jaffrey as Manjula in "Shakespeare-wallah" (Academy 2).



Ivory is helped immeasurably by the fact that he found a ready-made cast: the Buckinghams and Lizzie are played by Geoffrey Kendal and Laura Liddell (who head a company in India called Shakespeareana) and their daughter Felicity Kendal.

Shashi Kapoor, who plays Sanju, is also a former member of the Kendal's company.

Ivory has captured so many real and poignant moments of change and moving intimacy that one feels they are factual: the hotel Gleneagles, the Buckinghams' shared night-cap, the burial of the old actor, the air of obsolescence in the Maharaja's dinner conversation.

The film is a rare example of genuine international synthesis.

Return from the Ashes is a British production directed by J. Lee Thompson with continental stars Ingrid Thulin and Maximilian Schell in the main roles. A somewhat bizarre novel is given every plausibility in the film treatment. Schell as the Polish chess player who, between his wife (returned after four years in a concentration camp) and his wife's step-daughter (whom he has taken as a mistress) is caught up in murder, is excellent, catching the right balance between indolence and passion.

As the wife, Ingrid Thulin is effective without having the plummy moments Schell has. The edge-of-chair suspense is maintained until the very end.

Samsonov's film opens with a beautiful shot of the sisters walking through the beech woods and for a moment one feels that this will not be, inevitably, a filmed play. But unfortunately the action is so confined that this is what it becomes.

A theatrical performance of this play, as the Moscow Art Theatre has taught us, can still be sheer, all-of-a-piece magic, and occasionally Samsonov does achieve that kind of rapport between his players. But there are long hours of stagey manipulation. Margarita Volodina's Masha is a lovely and lively performance.

Jerzy Passendorfer's Answer to Violence was first seen (in Poland) in January 1959 and was part of the great era that saw "Eroica", "Free City", "Ashes and Diamonds", "Farewells", "Loina" and "The White Bear".

It is a straight-forward account of

Comedy in Paris from page 7

"I take a long time looking for my characters. Gestures mean more than words to me. If a piece of meat has to be cut a butcher does it better than an actor."

"Playtime" is the story of some foreigners who arrive in Paris and find a city so ultra-modern that it hardly differs from Düsseldorf or Munich. Architecture is, after all, international. Hulot, in this setting, is almost an aborigine."

A disturbing note was struck when we asked Tati: Are you happy?

"Not now", he replied. "I'm receiving little or no encouragement. People don't like you to work for love."

And yet to work for laughs should be this world's most highly esteemed profession.

One of the pioneer writers of bedroom farce was George Feydeau whose works are still performed on the stage

(given the new gusto of the sixties) and whose "Hotel Paradiso" has now been filmed by Peter Glenville with Alec Guinness as Benedict Boniface who, enamoured of a young wife who complains of neglect by her architect husband, finally arranges a rendezvous with her in the Hotel Paradiso only to find practically everyone he ever knew is spending the night in the same hotel.

Here again pace and situation is the essence of the comedy and not a comedian's personal ability to be funny. In such a farce, a resourceful actor such as Guinness, in on being Boniface, is more effective than a comedian intent on being funny.

A new French comedy, "Trompe l'oeil", directed by Yves Robert has Robert Hirsch as a diffident draftsman who is innocently involved in forging bank notes.

Here again it is a conflict of innocence and sophistication in which the former, while being disillusioned, is the final victor.

SELECTION FOR JANUARY 1966

Shooting at the time of going to Press. Subject to last minute alterations. Readers are advised always to "phone before making a long journey."

LONDON'S WEST END

Academy 1 (GER 9425) — Tokyo Olympiad

Academy 2 — James Ivory's *Shakespeare-wallah*

Academy Club — Answer to Violence. From 7th. Has's How to be Loved

Berkeley (MUS 8150) — Peyton Place Cameo Moulin (GER 1653) — Mai

Zetterling's *Loving Couples*

Cameo Poly (LAN 1744) — Robert Hirsch in the comedy hit *No Questions on Saturday*

Cameo Royal (WHI 6915) — Locarno Festival Winner — Four in the Morning

Cinephone, Oxford Street (MAY 4721) — Christina Schollin and Jarl Kulle in *Dear John*

Compton (GER 4555) — Club. Male membership only

Continental (MUS 4193) — What's New Pussycat and Three Fables of Love

Gala Royal (AMB 2345) — Four Kinds of Love & Woman in the Window

a Polish Resistance plan and attack on a brutal German occupying commander. Some of the scenes still retain their impact and suspense; the fight on the bridge and the connivance of hospital authorities to treat the wounded Poles — but there remains a certain flatness (too many Resistance films in the past six years perhaps) despite Jerzy Lipman's highly competent photography and a popular cast.

Four in the Morning is a much awarded film (it won the Grand Prix at Locarno this year), and certainly in the story of the harassed wife and drunken husband it reaches an abrasive reality that deserves commendation.

The other main story is a less satisfying one of a night-club worker who, having been let down once, is chary of giving herself to the man who waits for her at four in the morning. Finally, when she does admit she loves him, he feels emotionally compromised and leaves her.

Linked together by the Thames and the discovery of the drowned body of a young girl, Anthony Simonson's independently made film, achieves an admirable, if not entirely satisfying, impact. Judi Dench, Norman Rodaway and Joe Melia are particularly good and their characterizations deserved amplification into a complete film.

Sternberg Season at NFT.

We have had the use of news-reels and private material for the evocation of history; we have had the Louisiana Story Film Study (at Venice last year) using all the material shot

International Film Theatre (BAY 2345)

— Harl Kiri & Peter Studios Form

Jacey in the Strand (TEM 3648) — Lawrence of Arabia

Jacey Piccadilly (REG 1449) — Secret Paris. Followed by How to Murder your Wife

Jacey, Marble Arch (MAY 6396) — A Shot in the Dark & The Pink Panther. Followed by the Joker and Four Soldiers

Paris Pullman (FRE 9898) — Filii la Plume & The Millionaire

Hampstead, Everyman (HAM 1525) — Le Million & Crin Blanc, 3 (7); Pather Panchali, 10 (7); Aparajito, 17 (7); The World of Apu, 24 (7)

Birmingham, Cinephone — The Outsiders & The Silence; Seduction of Julia & When Strangers Meet. A Show on the High Street & Faja Lohbi; Loving Couples & The Troublemakers

Manchester, Cinephone — Image of Love & El Verdugo; Loving Couples & The Troublemakers; Coplan Agent 005 & Hand of a Killer; Of Flesh and Blood & The Lovers

Liverpool, Jacey Film Theatre — Now About these Women & Women of the World; A Show on the High Street & Faja Lohbi; The Naked Hours & That Kind of Girl

and a tape commentary by Richard Leacock, and now, far more entertaining and moving — a kind of detective story "The Epic that Never Was — I Claudius".

Alexander Korda's film adaptation of Robert Graves' "I Claudius" was begun in 1937. The celebrated Josef von Sternberg was directing an impressive cast: Charles Laughton as Tiberius Claudius; Emyl Williams as Caligula; Merle Oberon as Messalina; Flora Robson as the eighty year old Livia and Robert Newton as a Roman commander.

This was to be the British answer to the dominance of Hollywood but it ran into difficulties almost immediately. Laughton, then in his early thirties, was "being difficult". Sternberg was making his own demands (sixty vestal virgins with diaphanous robes) and finally, after about six weeks of shooting, Merle Oberon was involved in a car crash.

Korda called a halt to the film and what material had been shot went into the vaults of London Film Productions where it remained for close on thirty years until Bill Duncalf thought of exhuming the original rushes and writing a commentary (spoken by Dirk Bogarde).

These rushes show some splendidly designed sets (the backgrounds for some conventional crowd groupings), but also the makings of a magnificent performance by Laughton as the stammering, club-footed Claudius — in particular a most moving oration in the Senate when he makes his conditions for becoming Emperor known.

We could do with much more archive work of this imaginative kind.

CLASSICS

Baker Street, Classic — Breakfast at Tiffany's, 2 (4) & The Nun's Story, 6 (3); Citizen Kane, 16 (4); Magnificent Ambersons, 20 (3); Trial of Oscar Wilde, 27 (3)

Chelsea, Classic — Vice and Virtue, 2 (4); in the French Style, 6 (3); Taste of Honey, 16 (4); Phantom Lovers, 23 (4); Compulsion, 30 (4)

Croydon, Classic — Lord of the Flies & Jules and Jim, 9 (7); Hamlet — Olivier, 16 (4); Henry Vth & Crin Blanc, 20 (3); Richard III & Terminus, 23 (4); Macbeth — Evans & Lords of the Forests, 27 (3)

Hampstead, Playhouse, Classic — Tokyo & The Ladykillers, 2 (7); Amorous Adventures of Moliere, 9 (7); Lady L, 23 (7); Shop on the High Street & Last Day of Summer, 30 (7)

Kilburn, Classic — Henry V & Stowaway in the Sky, 16 (4); Olivier — Hamlet & Terminus, 20 (3); Secrets of Nazi War Criminals & Whatever Happened to Baby Jane, 23 (7); The Apartment, 30 (7)

Notting Hill Gate, Classic — Room Service, 2 (4); Fellini's 8½, 6 (3); Topkapi, 13 (3); Through a Glass Darkly, 16 (4); Gipsy, 27 (3); Affair to Remember, 30 (4)

Tooting Bee, Classic — World of Henry Orient, 9 (4); The Cardinal, 20 (3); Splendour in the Grass, 23 (4); Ugly American, 27 (3)

Brixton, Classic — Ursus in the Land of Fire & Spanish Main, 6 (3); Samson and the Seven Miracles, 13 (3); Charge of the Black Lancers, 23 (4)

Dalston, Classic — Pirates of Tortuga, 2 (4); Calamity Jane & Bay of St. Michel, 9 (4); The Body Snatcher & Leopard Man, 30 (4)

Stockwell, Classic — Calamity Jane, 2 (4); Wooden Horse of Troy, 6 (3); Topkapi & Stowaway in the Sky, 9 (4); Phaedra, 13 (3)

Brighton, Curzon — An Affair to Remember, 2 (7); From the Terrace, 9 (7); Darling, 16 (7); Mein Kampf, 23 (7); What's New Pussycat, 30 (7)

Chester, Classic — Help, 2 (7); Secret Paris & Have Another Beer, 9 (7); The Knack, 16 (7); What's New Pussycat, 30 (7)

Glasgow, Classic — Paris When it Sizzles, 17 (6); House of Frankenstein & Son of Dracula, 23 (7); Bedtime Story, 31 (6)

Glasgow, Curzon Classic — Help, 3 (6); The Apartment & Crimson Curtain, 9 (7); The Executioner & Image of Love, 17 (6)

Manchester, Classic — Nun's Story, 9 (7); War and Peace, 16 (7); Musk Man, 23 (7); Jules and Jim, 30 (7)

Portsmouth, Classic — Three Cahalleros & Chaplin, 2 (7); GI Blues, 16 (7); The Raven & Dr. Crippen, 30 (7)

Sheffield, Classic — Rebecca & Happy Anniversary, 9 (4); Notorious & Puma, and Judy Man, 13 (3); Tlaxi, 16 (7); Jules and Jim, 30 (7)

Southampton, Classic — War and Peace, 2 (7); Nun's Story, 9 (7); Spellbound, 16 (4); The Squire, 23 (7)

Below: Jean-Pierre Cassel has some brilliant dance sequences in "The Joker"; now at the Jacey, Marble Arch. Don't miss the first laugh of the year.



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Contemporary Films Releases

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Page 19

man who, because of his sorrow over the sudden death of his father, travels to Denmark in search of moods and memories from his childhood. In his search for something to hang on to in life he meets an older woman who during their talks and walks gives him confidence to meet reality. To be able to devote himself entirely to directing, Klyvare turned over the camera work to Mario Grut,

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